

Meinem Freunde Dr. Volkmar Andren  
und dem Tonhalleorchester in Zürich gewidmet

# CONCERTO FOR OBOE and Small Orchestra

1

Konzert für Oboe und kleines orchester. | Concerto pour hautbois et petit orchestre

RICHARD STRAUSS

**Allegro moderato**

Flauti I. II  
Corno Inglese  
Clarinetti I. II  
in Sib  
Fagotti I. II  
Corni I. II  
in Fa  
Oboe Solo  
Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

Ob. Solo  
Vi. I  
Vi. II  
Solo  
Vln  
G.A.  
Vc.

1

Ob. Solo  
VI. I  
VI. II  
Solo  
Vle.  
G.A.  
Vc.

Detailed description: This system contains the first three measures of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The Oboe Solo part features a melodic line with eighth-note patterns. The Violin I and II parts play sustained notes with some movement. The Solo Violoncello part has a rhythmic eighth-note accompaniment. The Viola and G.A. parts provide harmonic support with sustained notes. The Violoncello part has a rhythmic eighth-note accompaniment.

Ob. Solo  
VI. I  
VI. II  
Solo  
Vle.  
G.A.  
Vc.  
Cb.

Detailed description: This system contains measures 4, 5, and 6. The Oboe Solo part continues its melodic line. The Violin I and II parts have sustained notes. The Solo Violoncello part continues its rhythmic accompaniment. The Viola and G.A. parts have sustained notes. The Violoncello part has a rhythmic eighth-note accompaniment. The Contrabass part has a sustained note with a 'Solo' marking and a 'p' dynamic.

2

Ob. Solo  
VI. I  
VI. II  
Solo  
Vle.  
G.A.  
Vc.

Detailed description: This system contains measures 7, 8, and 9. The Oboe Solo part continues its melodic line. The Violin I and II parts have sustained notes. The Solo Violoncello part continues its rhythmic accompaniment. The Viola and G.A. parts have sustained notes. The Violoncello part has a rhythmic eighth-note accompaniment. The Contrabass part has a sustained note with a 'Solo' marking and a 'p' dynamic. The word 'cresc.' is written at the end of the Oboe Solo, Violin I, Violin II, Solo Violoncello, Viola, G.A., and Violoncello parts.



3

Cl. I  
in Sib

Ob. Solo

VI. I

VI. II

Solo  
Vie.  
G.A.

Vc.

Ob. Solo

VI. I

VI. II

Solo  
Vie.  
G.A.

Vc.

4

Cl. I  
in Sib

Cor. II  
in Fa

Ob. Solo

VI. I

VI. II

Solo  
Vie.  
G.A.

Vc.

*cresc.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



Fl. I. II  
C. I.  
Cl. I. II  
In Sib  
Fag. I. II  
Cor. I. II  
In Fa  
Vl. I  
Vl. II  
Vcl.  
Vc.  
Cb.

This musical score block covers measures 1 through 4. It features ten staves: Flute I and II, Clarinet I, Clarinet II in B-flat, Bassoon I and II, Cor Anglais I and II in F, Violin I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a key signature of two sharps (D major). The flute part has a dynamic marking of *sf* (sforzando) at the beginning. The woodwinds and strings play sustained chords and rhythmic patterns.

Fl. I. II  
C. I.  
Cl. I. II  
In Sib  
Fag. I. II  
Cor. I. II  
In Fa  
Vl. I  
Vl. II  
Vcl.  
Vc.  
Cb.

This musical score block covers measures 5 through 8. It features the same ten staves as the first block. The music continues in 4/4 time with a key signature of two sharps. The flute part has a dynamic marking of *sf* at the start of measure 5. The woodwinds and strings continue with their respective parts, showing some melodic movement in the strings.

C. I.

Fag. I, II

Cor. II  
In Fa

Vi. I

Vi. II

Vie.

Vc.

Cb.

*f* *fp* *cresc.*

C. I.

Cl. in Sib  
I  
II

Fag.  
I  
II

Cor. II  
In Fa

Ob. Solo

Vi. I

Vi. II

Vie.

Vc.

Cb.

*f* *p* *cresc.* *dim.*

I Cl. in Sib  
 II Cl. in Sib  
 I Fag.  
 II Fag.  
 Ob. Solo  
 VI. I  
 I Cl. in Sib  
 II Cl. in Sib  
 I Fag.  
 II Fag.  
 Cor. I in Fa  
 Ob. Solo  
 VI. I  
 VI. II  
 Vie.  
 Vc.  
 Cb.

cresc. mf dim. p  
 cresc. mf dim. p  
 cresc. mf dim. p  
 cresc. mf dim. p  
 p  
 cresc. mf dim. p  
 mf p  
 mf p  
 p

8



Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
I  
Fag.  
II  
Cor. I  
in Fa  
Vi. I  
Vi. II  
Vie.  
Vc.  
Cb.

Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
Fag. II  
Ob. Solo  
Vi. I  
Vi. II  
Vie.  
Vc.  
Cb.

Fl. I, II  
 I  
 Cl. in Sib  
 II  
 I  
 Fag.  
 II  
 Cor. II  
 in Fa  
 Ob. Solo  
 Vl. I  
 Vl. II  
 Vle.  
 Vc.  
 Cb.

Musical score for measures 1-9. The score includes parts for Flutes I and II, Clarinets in Sib, Bassoons, Cor Anglais, Oboe Solo, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *p*, *sf*, and *cresc.* Performance instructions include *arco* and *pluss.*

Fl. I, II  
 Cl. I  
 in Sib  
 Fag. I, II  
 Cor. II  
 in Fa  
 Ob. Solo  
 Vl. I  
 Vl. II  
 Vle.  
 Vc.  
 Cb.

Musical score for measures 10-12. The score includes parts for Flutes I and II, Clarinet I in Sib, Bassoons, Cor Anglais, Oboe Solo, Violins I and II, Viola, Violoncello, and Contrabass. Dynamics include *sf*, *p*, and *pluss.* Performance instructions include *arco* and *pluss.*

C. I.

I

Cl. in Sib

II

Fag. I. II

Ob. Solo

VI. I

VI. II

Vie.

Vc.

Cb.

C. I.

I

Cl. in Sib

II

Fag. I. II

Cor. II  
in Fa

Ob. Solo

VI. I

VI. II

Vie.

Vc.

Cb.

I  
 Fl. I  
 II  
 Cl. in C  
 I  
 Cl. in B $\flat$   
 II  
 Fag. I, II  
 I  
 Cor. in Fa  
 II  
 Ob. Solo  
 VI. I  
 VI. II  
 Vie.  
 Vo.  
 Cb.

*Vivace*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*Vivace*  
*cresc.*  
*cresc.*  
*cresc.*  
*arzo*

Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
Fag. I, II  
I  
Cor. in Fa  
II  
VI. I  
VI. II  
Vie.  
Vc.  
Cb.

This system of music covers measures 1 through 4. It features a woodwind section with Flutes I and II, Clarinet I, Clarinet in B-flat (I and II), and Bassoon I and II. The brass section includes Trumpets I and II, and Trombones I, II, and III. The woodwinds and trumpets play melodic lines with various articulations and dynamics. The trombones and strings provide harmonic support with sustained chords and rhythmic patterns.

Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
Fag. I, II  
Cor. I, II  
in Fa  
VI. I  
VI. II  
Vie.  
Vc.  
Cb.

This system of music covers measures 5 through 8. The instrumentation remains the same as in the first system. The woodwinds and trumpets continue their melodic development, with some instruments playing more active, rhythmic passages. The trombones and strings maintain their harmonic foundation, with some string parts showing more rhythmic movement.

12 <sup>a2</sup>

Fl. I, II

C. I.

I  
Cl. in Sib

II

Fag. I, II

Cor. I, II  
in Fa

VI. I

VI. II

Vie.

Vc.

Cb.

12 <sup>a2</sup>

Fl. I, II

C. I.

I  
Cl. in Sib

II

Fag. I, II

Cor. I, II  
in Fa

VI. I

VI. II

Vie.

Vc.

Cb.

42

13

Fl. I, II

C. I.

I

Cl. in Sib

II

Fag. I, II

I

Cor. in Fa

II

Ob. Solo

13

Vl. I

Vl. II

Vle.

Vc.

Cb.

Fag. I, II

I

Cor. in Fa

II

Ob. Solo

Vl. I

Vl. II

Vle.

Vc.

Cb.

14

Cl. I, II  
In Sib

Fag. I, II

I  
Cor. In Fa

II

Ob. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

*cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

*cresc.*

*dim.* *p*

*dim.* *p*

*p*

poco calando

15 Tempo primo

Cl. I, II  
In Sib

Fag. I, II

Ob. Solo

VI. I

VI. II

Solo  
Vle.

G. A.

Vc.

*poco calando*

*dim.* *p*

*p*

*p*

*p*

*p*

*p*



Ob. Solo

VI. I

VI. II

Solo  
Vle.

G. A.

Vc.

Ob. Solo

VI. I

VI. II

Solo  
Vle.

G. A.

Vc.

Cb.

*cresc.*

*cresc.*

*p*

*cresc.*

Ob. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

**16**

*mf*

*mf*

*mf*

*mf*

*mf*

Ob. Solo *p* *cresc.*

VI. I *p* *cresc.*

VI. II *p*

Solo  
Vie. *p* *cresc.*

G. A. *p*

Vc. *p*

17

VI. I *f*

Cl. in Sib *p* *cresc.* *mf*

II *f*

Fag. I. II *f*

Ob. Solo *f* 17

VI. I *mf* *p*

VI. II *cresc.* *mf* *dim.* *p*

Solo  
Vie. *cresc.* *mf* *f*

G. A. *cresc.* *mf* *f* *dim.* *p*

Vc. *mf* *f* *dim.* *p*

Cb. *f* *dim.*

Fl. I *dim. p*

Ob. Solo *f dim. p*

Vi. I

Vi. II

Solo  
Vie.  
G.A.

Vc.

18

Fl. II *p espr.*

C. I. *p espr.*

Cl. I, II  
in Sib *p espr.*

Fag. I, II *p*

Cor. I, II  
in Fa *p*

18

Ob. Solo *p espr.*

Vi. I *espr.*

Vi. II *espr.*

Vie. *unla p*

Vc. *div. p*

Cb. *p*





20

Fl. I, II *pp*

Cl. I, II in Sib *pp*

Fag. I, II *p*

Ob. Solo *dim.*

VI. I *Tutti* *p*

VI. II *p*

Solo

Vle. *p*

G.A. *p*

Vc. *pizz.* *p*

Cb. *p*

Cl. I in Sib

Ob. Solo

VI. I

VI. II

Solo

Vle.

G.A.

Vo.

21

Cl. I  
F# Solo

Ob. Solo

VI. I  
*p*

VI. II  
*p*

Vle.  
*p*

Vc.

Fag. I. II  
*p*

Ob. Solo

VI. I  
*p*

VI. II  
*p*

Vle.  
*p*

Vc.  
*p*

Cb.  
*pizz.*

Musical score for the first system, measures 1-4. The score includes parts for Fl. I, Cl. I, II in Sib, Cor. I, II in Fa, Ob. Solo, VI. I, VI. II, Vln., Vcl., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *pp* (pianissimo). The Fl. I part has a *p* dynamic in measures 3 and 4. The Cl. I, II part has a *p* dynamic in measure 3. The Cor. I, II part has a *p* dynamic in measure 1. The Ob. Solo part has a *pp* dynamic in measure 3. The VI. I part has a *pp* dynamic in measure 3. The VI. II part has a *pp* dynamic in measure 3. The Vln. part has a *pp* dynamic in measure 3. The Vcl. part has a *pp* dynamic in measure 3. The Cb. part has a *pp* dynamic in measure 3.

Musical score for the second system, measures 5-8. The score includes parts for Cl. I, II in Sib, Ob. Solo, VI. I, VI. II, Vln., Vcl., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *plac.* (pianissimo). The Cl. I, II part has a *pp* dynamic in measure 5. The Ob. Solo part has a *pp* dynamic in measure 5. The VI. I part has a *pp* dynamic in measure 5. The VI. II part has a *pp* dynamic in measure 5. The Vln. part has a *pp* dynamic in measure 5. The Vcl. part has a *pp* dynamic in measure 5. The Cb. part has a *pp* dynamic in measure 5. The tempo marking *Andante* (♩ = 60) is present in measure 5. The *plac.* marking is present in measure 8.



Ob. Solo *p cantabile*

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

22

Cl. I, II  
in Sib

Fag. I, II

Ob. Solo

Vi. I

Vi. II

Vi. e.

Vc.

Cb.

Cl. I, II  
in Sib

Fag. I, II

Ob. Solo

Vi. e.

*espr.*

23

Cl. I, II  
in Sib

Fag. I, II

Ob. Solo

Vi. I

Vi. II

Vc.

Cl. I, II  
in Sib

Fag. I, II

Ob. Solo

Vi. I

Vi. II

Vi.

Vc.

24 un poco più mosso

Cl. I, II  
In Sib

Fag. I, II

I  
Cor. in Fa

II

Ob. Solo

Vl. I

Vl. II

Vcl.

Cb.

*p* *cresc.* *mf*

24 un poco più mosso

Fl. I, II

C. I

I  
Cl. in Sib

II

Fag. I, II

I  
Cor. in Fa

II

Ob. Solo

Vl. I

Vl. II

Vcl.

Cb.

*mf* *p*

Musical score for measures 22-25. The score includes parts for Fl. I & II, Cl. in Sib I & II, Fag. I & II, Cor. in Fa I & II, Vi. I & II, Vle., Vc., and Cb. The key signature is B-flat major. The score features a crescendo (cresc.) in all parts. A rehearsal mark 'a2' is present above the Fl. I & II part at measure 22.

Musical score for measures 25-28. The score includes parts for Fl. I & II, Cl. in Sib I & II, Fag. I & II, Cor. III in Fa, Ob. Solo, Vi. I & II, Vle., Vc., and Cb. The key signature is B-flat major. The score features a decrescendo (dim.) in all parts. Rehearsal marks '25' are present above the Fl. I & II and Ob. Solo parts at measure 25.



Fag. I  
 Ob. Solo  
 VI. I  
 VI. II  
 Vie.  
 Vc.  
 Cb.

27  
 Cl. I, II in Sib  
 Fag. I, II  
 Ob. Solo  
 VI. I  
 VI. II  
 Vie.  
 Vc.  
 Cb.

28  
 C. I.  
 Cl. I, II in Sib  
 Fag. I, II  
 Ob. Solo  
 VI. II  
 Vie.









Fl. I. II  
 Cl. I. II  
 in Sib  
 Fag. I. II  
 Cor. I. II  
 in Fa  
 Jb. Solo  
 Vl. I  
 Vl. II  
 Vcl.  
 Vo.  
 Cb.

Fl. I. II  
 Cl. I. II  
 in Sib  
 Fag. I. II  
 Cor. I. II  
 in Fa  
 Ob. Solo  
 Vl. I  
 Vl. II  
 Vcl.  
 Vo.  
 Cb.

*Cadenza*

Ob. Solo

VI. I

VI. II

VIe.

Vo.

Cb.

*dim.* *p*

*pp* *pp*

Ob. Solo

VI. I

VI. II

VIe.

Vo.

*cresc.* *f*

*p* *mf*

*p* *mf*

*p* *mf*

Ob. Solo

VI. I

VI. II

VIe.

Vo.

*f* *dim.* *p* *mf* *dim.* *p* *cresc.*

Ob. Solo

VI. I

VI. II

VIe.

Vo.

Cb.

*poco accel.* *calando* *(allegro)*

*f* *dim.* *p* *ff*

Vivace

Fl. I *mf*

Cor. II  
in Fa *p*

Ob. Solo *f*

Vi. I *mf* *arco*

Vi. II *mf* *arco*

Vie. *mf* *arco*

Vc. *mf* *arco*

34

Fl. I *p*

Ob. Solo *mf*

Vi. I

Vi. II

Vie.

Vc.

Fl. I *mf*

Cl. I  
in Sib *p*

Ob. Solo *p*

Vi. I

Vi. II

Vie.

Vc.



36

Fl. I, II

C. I.

I

Cl. in S<sup>b</sup>

II

Fag. I, II

I

Cor. in F

II

Ob. Solo

VI. I

VI. II

Vie.

Vc.

Cb.

37

Fl. I, II

C. I.

I

Cl. in S<sup>b</sup>

II

Fag. I, II

Cor. I, II  
in F<sup>a</sup>

VI. I

VI. II

Vie.

Vc.

Cb.

*div.*

*n2*

Fl. I  
Cl. I.  
Cl. I. II  
in Sib  
Fag. I. II  
Cor. I. II  
in Fa  
Vi. I  
Vi. II  
Vln.  
Solo  
Vc.  
G. A.  
Cb.

Cl. I. II  
in Sib  
Fag. I. II  
Cor. I. II  
in Fa  
Ob. Solo  
Vi. I  
Vi. II  
Vln.  
I  
Vc.  
II  
Vc.  
III. IV  
Cb.





C.I.

Cl. I, II  
in Sib

Fag. I

Cor. I  
in Fa

Ob. Solo

Vi. II

Vi.

Solo  
Vc.

G.A.

Cb.

C.I.

Cl. I, II  
in Sib

Fag. I, II

Cor. II  
in Fa

Ob. Solo

Vi. I

Vi. II

Vi.

Solo  
Vc.

G.A.

Cb.

Tutti





Fl. I

Cl. I.

Cl. I. II  
in Sib

Fag. I. II

Cor. II  
in Fa

Ob. Solo

Vi. I

Vi. II

Vie.

Solo  
Vc.

C. A.

Cb.

42

Fl. I

Cl. I. II  
in Sib

Fag. I. II

Ob. Solo

Vi. I

Vi. II

Vie.

Solo  
Vc.

Tutti

Cb.

Fl. I, II <sup>a2</sup>

C. I.

Cl. I, II  
in Sib

Fag. I, II <sup>a2</sup>

Cor. I, II  
in Fa

Vi. I

Vi. II

Vie.

Vc.

Cb. <sup>pizz.</sup> <sup>arco</sup>

Fl. I, II <sup>a2</sup> **43**

C. I.

Cl. I, II  
in Sib

Fag. I, II <sup>a2</sup>

Cor. I, II  
in Fa

Vi. I **43**

Vi. II

Vie.

Vc.

Cb.

42

Fl. I, II

C. I.

C. I. in Sib

II

Fag. I, II

Cor. I, II  
in Fa

Ob. Solo

Vi. I

Vi. II

Vcl.

Vc.

Cb.

*pizz*

*arco*

*bébébébébé*

44

Fl. I, II

C. I.

C. I. in Sib

Fag. I, II

Cor. I  
in Fa

Ob. Solo

Vi. I

Vi. II

Vcl.

Vc.

Cb.

*p espr.*

*div.*

*div.*

*bébébébébé*

45 <sup>a2</sup>

Fl. I, II *p espr.*

C. I. *p espr.*

Cl. I, II in Sib *p espr.*

Fag. I, II *p*

Cor. I, II in Fa *p*

Ob. Solo *p*

Vi. I *p espr.*

Vi. II *p espr.*

Vie. *(div.) p espr.*

Vc. *Solo p*

Vo. div. *G.A. p*

Cb. *p*

<sup>a2</sup>

Fl. I, II *a2*

C. I. *a2*

Cl. I, II *a2*

Fag. I, II *a2*

Cor. I, II in Fa *a2*

Vi. I *a2*

Vi. II *a2*

Vie. *a2*

Solo Vc. *a2*

G.A. *a2*

Cb. *a2*

46

Fl. I, II

C. I.

Cl. I, II  
In Sib

Fag. I, II

Cor. I, II  
In Fa

Ob. Solo

Vi. I

Vi. II

Vie.

Solo  
Vo.

G. A.

Cb.

Cl. I  
In Sib

Fag. I

Ob. Solo

Vi. I

Vi. II

Vie.

Vo.

Cb.

*cresc.*

*cresc.*

*pizz.*

*p*





Musical score for measures 48-49. The score includes parts for C.I., Cl. I, II (in Sib), Fag. I, II, Cor. I, II (in Fa), Ob. Solo, VI. I, VI. II, Vln., Vc., and Cb. Measure 49 is marked with a box containing the number 49. Dynamics include *p* and *f*. A *crdo* marking is present in the Cb. part.

Musical score for measures 50-53. The score includes parts for C.I., Cl. I, II (in Sib), Fag. I, II, Cor. I, II (in Fa), Ob. Solo, VI. I, VI. II, Vln., Vc., and Cb. Dynamics include *dim.* and *p*. A *pizz.* marking is present in the Vc. part.



Fl. I. II <sup>rit.</sup>  
 Cl.  
 I  
 II  
 Fag. I. II  
 Cor. I. II  
 in Fa  
 Ob. Solo  
 Vi. I  
 Vi. II  
 Vla.  
 Vo.  
 Cb.

Ob. Solo  
 Ob. Solo

*dim.* *p espr.* *f*

*calando*

**Allegro**

Ob. Solo *p*

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Ob. Solo

VI. I

VI. II

Vle.

Vc.

**51**

Cl. I, II  
In Sib *p*

Fag. I

Ob. Solo

VI. I

VI. II

Vle.

Vc.

Cb. *p*

Fl. I, II <sup>a2</sup> [52]

C. I.

I  
Cl. in Sib  
II

Fag. I, II *cresc.*

Cor. I, II  
in Fa

Ob. Solo *cresc.* [52]

Vi. I *cresc.*

Vi. II *cresc.*

Vie. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Fl. I, II <sup>a2</sup>

C. I.

I  
Cl. in Sib  
II

Fag. I, II

Cor. I, II  
in Fa

Vi. I

Vi. II

Vie.

Vc.

Cb.

Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
Fag. I, II  
Cor. I, II  
In Fa  
Vl. I  
Vl. II  
Vcl.  
Vc.  
Cb.

42

Fl. I, II  
C. I.  
I  
Cl. in Sib  
II  
Fag. I, II  
Cor. I, II  
In Fa  
Ob. Solo  
Vl. I  
Vl. II  
Vcl.  
Vc.  
Cb.

53

53





Fl. I, II  
C. I.  
Cl. I, II  
in Sib  
Fag. I, II  
Cor. I, II  
in Fa  
Ob. Solo  
Vi. I  
Vi. II  
Vie.  
I, II  
Vc.  
III, IV  
Cb.

55  
dim. p  
dim. p  
dim. p  
dim. p  
55  
dim. p  
dim. p  
dim. p  
unis. dim. p  
unis. dim. p  
dim. p  
dim. p

Cl. I, II  
in Sib  
Fag. I, II  
Ob. Solo  
Vi. I  
Vi. II  
Vie.  
Vc.  
Cb.

p  
p  
p  
p  
p  
p  
p  
p







